

Exhibition Guide

Jacqueline Kiyomi Gork

February 11–May 14, 2023



Jacqueline Kiyomi Gork

This presentation marks the first solo museum exhibition of Los Angeles–based artist **Jacqueline Kiyomi Gork** (b. 1982, Long Beach, CA), whose practice engages sound as both conceptual and literal material. Building on her ongoing explorations into sound as an architectural form, Kiyomi Gork has transformed the Project Room into a maze, revealing the integral—yet invisible—role that sound plays in shaping one’s perception.

Titled *Into/Loving/Against/Lost in the Loop* (2023), the installation features an electronic beat generated from live audio pulled from the surrounding galleries. Inside, the rhythmic pulse of the beat is amplified and distorted through spatial and material interventions, such as speakers and sound blankets, reflecting the artist’s sculptural use of objects commonly associated with noise control. The circuitous structure of the maze underscores the feedback loop inherent to hearing, wherein, according to Kiyomi Gork, “What you hear affects how you move and how you move affects how you hear.” As its title suggests, *Into/Loving/Against/Lost in the Loop* describes the multifaceted nature of the feedback loop, speaking to simultaneous sensations of agency and loss of control, collectivity and isolation. Here, soundwaves vibrate through the body and orient the visitor as they navigate the maze’s twists and turns—at once transported away from, and brought back to, their own embodied experience. In calling attention to the somatic quality of sound, Kiyomi Gork blurs the distinctions between audience, performer, audio, and architecture to create a heightened awareness of the dynamics of perception.

Beat produced by: Kingdom
Super Collider engineering: Marcus Pal
Acoustic consultation: Arcgeometer
Production assistance: Suzy Hernandez and Fay LaRoque
Audio equipment courtesy of Meyer Sound, Berkeley, CA

Jacqueline Kiyomi Gork is organized by Caroline Ellen Liou, Curatorial Assistant.

Exhibition support provided by Yas and Bob Baravarian. Special thanks to François Ghebaly, Los Angeles and Empty Gallery, Hong Kong.

ICA LA is supported by the Curator’s Council and Fieldwork Council.

Esta presentación representa la primera exposición individual en un museo de **Jacqueline Kiyomi Gork** (n. 1982, Long Beach, CA), artista con sede en Los Angeles cuya práctica incorpora el sonido como material tanto conceptual como literal. Expandiendo sus exploraciones del sonido como forma arquitectónica, Kiyomi Gork ha transformado la Sala de Proyectos en un laberinto, revelando el papel integral, pero invisible, que el sonido juega a la hora de dar forma a nuestras percepciones.

Titulada *Into/Loving/Against/Lost in the Loop* (Dentro/amando/contra/perdida en el bucle, 2023), la instalación presenta un ritmo electrónico generado a partir de sonido en vivo tomado de las galerías adyacentes. Dentro, el pulso rítmico del sonido se amplifica y distorsiona usando intervenciones espaciales y materias como bocinas y mantas de sonido, reflejando el uso escultural, por parte de la artista, de objetos asociados usualmente con el control del ruido. La estructura de circuito del laberinto subraya el bucle de retroalimentación que acompaña al oído, donde, según Kiyomi Gork, “lo que oyes afecta cómo te mueves y cómo te mueves afecta lo que oyes”. Como sugiere el título, *Into/Loving/Against/Lost in the Loop* describe la naturaleza polifacética de bucle de retroalimentación, dirigiéndose a sensaciones simultáneas de agencia y pérdida del control, colectividad y aislamiento. Aquí, las ondas de sonido vibran a través del cuerpo y orientan al visitante a medida que navegan los giros del laberinto, al mismo tiempo alejados y devueltos a su propia experiencia corporal. Al apuntar a las cualidades somáticas del sonido, Kiyomi Gork disipa las diferencias entre público, actor, sonido y arquitectura para crear una conciencia de las dinámicas de la percepción.

Ritmo producido por: Kingdom
Ingeniería del Super Collider: Marcus Pal
Consulta acústica: Arcgeometer
Asistencia de producción: Suzy Hernandez y Fay LaRoque
Equipo de audio gentileza de Meyer Sound, Berkeley, CA

Jacqueline Kiyomi Gork ha sido organizada por Caroline Ellen Liou, Asistente Curatorial.

Apoyo de la exposición provisto por Yas y Bob Baravarian. Un agradecimiento especial a François Ghebaly, Los Angeles and Empty Gallery, Hong Kong.

ICA LA recibe apoyo del Consejo de Curadores y del Consejo Fieldwork.



Jacqueline Kiyomi Gork

Institute of Contemporary Art, Los Angeles

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Organized by Caroline Ellen Liou, ICA LA Curatorial Assistant

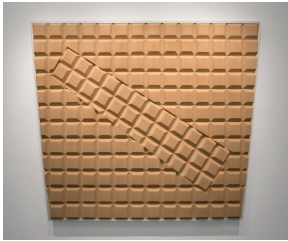


SA-3, 2011

Wood, aluminum, cotton, paint, microphones, directional speakers, and electronics

36 x 30 x 26 in.

Courtesy of the artist and Empty Gallery, Hong Kong



Panel VI, 2012

Melamine foam and paint

Approx. 80.5 x 4.5 x 73.5 in.

Courtesy of the artist; François Ghebaly, Los Angeles; and Empty Gallery, Hong Kong



Sound Blanket No. 2, 2018

Wool, dyed synthetic hair, artists's hair, nylon, polyester, and painted steel armature

Installation dimensions variable

Courtesy of the artist; François Ghebaly, Los Angeles; and Empty Gallery, Hong Kong

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Sound Blanket No. 17–20, 2023

Wool and nylon mesh

Courtesy of the artist; François Ghebaly, Los Angeles; and Empty Gallery, Hong Kong



Photos by Televaya

About the Artist

Jacqueline Kiyomi Gork (b. 1982, Long Beach, CA) has been working with the intersection of sound, sculpture, and performance since 2002. She studied sound art, photography, and new genres at the San Francisco Art Institute and researched the history of communication technologies, acoustics, and computer music at Stanford University. Her work has been included in several group exhibitions, including *Made in L.A.: A Version*, Hammer Museum, Los Angeles (2020); *Searching the Sky for Rain*, Sculpture Center, New York (2019); *Soundtracks*, San Francisco Museum of Modern Art, San Francisco (2017); and *Geometry of Now*, V-A-C Foundation, Moscow (2017). Other solo presentations include those at 356 Mission Rd. and Human Resources, both in Los Angeles. She is represented by François Ghebaly, Los Angeles and Empty Gallery, Hong Kong.